DOCUMENT RESUME

ED 197 362 CS 206 066

TITLE Rhetorical and Communication Theory: Abstracts of Doctoral Dissertations Published in "Dissertation Abstracts International," July through December 1980 (Vol. 41 Nos. 1 through 6).

INSTITUTION ERIC Clearinghouse on Reading and Communication Skills, Urbana, Ill.

PUB DATE 80

NOTE 9p.: Pages may be marginally legible.

EDRS PRICE MF01/PC01 Plus Postage.

DESCRIPTORS Annotated Bibliographies: *Communication (Thought Transfer): *Communication Research: Content Analysis: *Doctoral Dissertations: Foreign Countries: Higher Education: *Language Usage: Organizational Communication: Persuasive Discourse: *Rhetoric: Rhetorical Criticism: Secondary Education: *Theories: Writing (Composition): Writing Instruction

ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The ten titles deal with the following topics: (1) rhetorical theories for college writing teachers, (2) contemporary rhetorical criticism of literary art, (3) the rhetoric of the new religious cults, (4) Victorian argument, (5) environmental impact statements and rhetorical genres, (6) Aristotelian bases for the rhetorical concept of "pathos" as materials of experience within the "pisteis" as well as arguments to affect the emotions, (7) the image heuristic in rhetorical theory, (8) determining preference among theories of rhetoric, (9) general systems theory and rhetoric, and (10) Ricoeur's conception of language and its implications for foundational theology. (FL)

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Rhetorical and Communication Theory:

Abstracts of Doctoral Dissertations Published in Dissertation Abstracts International, July through December 1980 (Vol. 41 Nos. 1 through 6)

Compiled by the staff of the

ERIC Clearinghouse on Reading and Communication Skills

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A STUDY OF RHETORICAL THEORIES FOR COLLEGE WRITING TEACHERS

Order No. 8022252

CONNORS, ROBERT JOHN, PH.D. *The Ohio State University*, 1980. 554pp.
Adviser: Professor Edward P. J. Corbett

This study examines the major theories and techniques of rhetoric and composition pedagogy with the intention of making these theories and techniques accessible to teachers of college writing courses. The first chapter, "Practical Problems in Teaching Writing," describes the format of most college composition courses and advises the reader on methods of planning a course, creating a syllabus, dealing with students, running a classroom, creating writing assignments, evaluating and grading student essays, and other tasks of everyday teaching.

The succeeding five chapters are theoretically based; that is, they discuss, evaluate, and give classroom advice concerning the major theories of composition teaching. These chapters cover the three most important canons of rhetoric, Invention, Arrangement, and Style, and the two most important elements of composition pedagogy, the sentence and the paragraph. Each of these theoretical chapters is divided into sections covering specific theories, and each theory-section has two parts. In the first part, the theory itself is examined historically, described, and explained in a manner that is understandable to an audience not composed of writing specialists. Examples of the theory in use are provided. In the second part of each section critiques of the theory are analyzed, empirical tests of the theory (if there are any available) are covered, and finally, a sequence of lessons based on the theory, lessons that can be immediately used in the writing classroom, is provided. This "classroom application" is in a sense the goal of all of the information preceding it, since the purpose of this dissertation is to make composition theories available to teachers who would otherwise not have the time or energy to be able to discover and use them.

The second chapter, "Teaching Invention," covers classical invention, including *status* and the topics; Kenneth Burke's Pentad; D. Gordon Rohman's Pre-Writing techniques; the tagmemic invention theory of Richard Young, Alton Becker, and Kenneth Pike; The freewriting technique pioneered by Ken Macrorie and Peter Elbow; and modern topical systems as developed by John Wilson and Carroll Arnold, Karl Wallace, and Richard L. Larson.

The "Teaching Arrangement" chapter is divided into coverage of General Patterns of Arrangement and Editing/Planning Teachniques in Arrangement. Under the former heading are included classically-descended arrangements; Richard Larson's "problem-solving" form; and Frank D'Angelo's paradigmatic arrangements. Under the latter heading are included the outline; Barrett Wendell's note-card technique; and W. Ross Winterowd's "Grammar of Coherence" technique.

The fourth chapter, "Teaching Style," is also divided into two areas: Style Analysis and Imitation. Under Style Analysis are covered Rudolf Flesch's Readable Writing Analysis; Edward P. J. Corbett's Prose Style Analysis; and Walker Gibson's "Model T Style Machine." The Imitation section covers close and loose imitation; imitation of sentences and paragraphs; and controlled composition exercises.

Chapter Five, "Teaching the Sentence," covers the traditional conception of the sentence, including grammatical, purposive, and rhetorical sentence types; Francis Christensen's Generative Rhetoric of the Sentence; and Sentence-Combining exercises as they have been developed by John Mellon, Frank O'Hare, and others.

The final chapter, "Teaching the Paragraph," discusses the traditional "organic" paragraph as posited by Alexander Bain and the composition theorists of the nineteenth century; Francis Christensen's Generative Rhetoric of the Paragraph; and Alton Becker's tagmemic theory of the paragraph.

All of the above chapters use as little specialized terminology as possible, striving to simplify the theories discussed without being reductive. It is the author's hope that this work will be useful in bridging the gap between what composition theorists have discovered and what most teachers actually do in the writing classroom.

PROCESS TOWARD UNITY: CONTEMPORARY RHETORICAL CRITICISM OF LITERARY ART

Order No. 8021815

ENOS, THERESA JARNAGIN, PH.D. *Texas Christian University*, 1980. 127pp.
Adviser: Gary Tate

Contemporary rhetorical criticism should attempt to integrate all that is gained from a literary work into one workable critical frame whose foundation is rhetoric as the study or use of language symbols that persuade through identification. To gain the greatest amount of knowledge about a work of art, the rhetorical critic should work through a process made possible by the contributions to literary criticism of the New Critics, I. A. Richards, and Kenneth Burke. This process analysis moves from inside the text to reader response to the writer's world. What the contemporary rhetorical critic does with these forms of criticism is to make interrelationships clear by revealing the identification that interlocks the triangle of work-reader-writer. Rhetorical criticism concerns itself not only with what the work is but what it might be. The rhetorical critic's quest, then, is to discover not how good the work is but what its significance is and how it achieves that significance.

Just as contemporary rhetoric reflects the intellectual and social values of its age, twentieth-century rhetorical criticism should reflect the contemporary problems and values of its age. Because today's world of specialized knowledge can offer few certainties or common values, *ethos*, how man articulates his own self, is an important concern of rhetorical criticism. The theories of the New Critics, Richards, and Burke reveal this progression from attention to work to bringing in the reader, then consciously including the writer and his intentions, his *ethos*.

The New Critics' intense intellectual approach to literature fixes limits where adherence to the text checks the reader's imagination and minimizes concern with historiography and biography, thus forcing attention upon relationships within the work itself. Although the New Critics did advance interest in literary criticism, their main critical failure is equating three separate relationships: work, reader, writer.

With the New Critical close textual reading, I. A. Richards combines psychological theory, approaching literature as a psychological investigation in an attempt to analyze the reader's experience. To Richards, a literary work is a stimulus, which produces a particular state in its reader. The reader reacts to the words he reads, and then attempts to find out what in the work stimulates the particular response. That a work of literature inherently is a communication between writer and reader becomes the basic tenet of his reader response theory; thus, his theory admits the reader as a determiner of meaning (what the work means to him) as well as the meaning of the work itself.

Kenneth Burke methodizes Richards' theory, particularly that literature is rhetoric because it exerts a transforming force on life as it begins in the life of the writer and moves into the life of the reader. Advancing from a concern with the meaning of the text and its meaning to the reader into the writer's inventive world that also includes the writer as a determiner of meaning, Burke comes closest to forming a complete critical theory--a critical theory that is rhetorical--and its methodology--rhetorical analysis.

Rhetorical criticism should function mainly to show readers how to understand and use words so that they not only illumine literature but also give a greater understanding of human relationships, an understanding of the work's significance in order to form morally right attitudes, attitudes that realize Burke's goal of the "good life." Because rhetorical criticism concentrates on discovering interrelationships through identification, it comes closer to bridging gaps among work-reader-writer than any other form of criticism. Rhetorical analysis has great moral value for modern man in his attempt to articulate self.

THE RHETORIC OF THE NEW RELIGIOUS CULTS: A FANTASY THEME ANALYSIS OF THE RHETORIC OF THE UNIFICATION CHURCH

Order No. 8028273

KING, KAREN MAE, PH.D. *The University of Iowa*, 1980. 249pp.
Supervisor: Professor Bruce E. Gronbeck

During the past thirteen years, the United States has witnessed an unprecedented growth in new religions or cults. What began as a relatively small movement in the San Francisco Bay area of California has grown steadily and spread throughout the United States. Recent figures suggest that as many as 500 new religions are active in the United States and as many as ten million Americans have participated in these religions. In the wake of the tragic death of hundreds of members of the People's Temple in Jonestown, Guyana, interest in these new religions has been renewed. We are again asking why these new religions have grown and how they have managed to attract and maintain a following.

This dissertation employs the methodology of rhetorical criticism in an effort to examine the discourse of one of the new religions, the Unification Church, in order to gain insight into their success. Specifically, this investigation uses fantasy theme analysis to reconstruct and describe the rhetorical vision of the Unificationist movement. The rhetorical vision is then used as an analytical tool to explain the success of the Unificationist movement, the growth of the new religious movement, and the place of the new religious movement among other religious dissent movements in American history.

It is argued that the Unificationist movement gained ground in the United States because it created a successful blend of Eastern philosophy and Western Christianity. The message of the movement offers more than just a religion; it offers a religion with a decidedly civil dimension. The discourse of the movement follows the pattern of a familiar American rhetorical form--the jeremiad. In the Unificationist vision, members of the movement are seen as a chosen people, instruments of a sacred historical design. Their nation is seen as fulfilling an equally important role. Ultimately, the vision offered is of life in a fully functioning theocracy.

The success of the new religious movement is attributed, in large measure, to the fact that the Unification Church, like most of the new religions, offers a millennial vision. They hold out a vision of salvation that is collective, in that it is to be enjoyed by the faithful as a group; terrestrial, in that it is to be realized on earth; imminent, in that it will occur in this lifetime; and total, in that life will be completely transformed.

Finally, the rhetorical vision is used to analyze what place the new religious movement holds among other religious dissent movements in American history. Using the typology of dissent movements offered by Edwin Scott Gaustad as a framework, this study views the new religious movement as a new category of religious dissent. While previous dissent movements have "sinned" against love, faith, and society, the new religions sin against science and technology. It has been argued that some form of religious myth always exists and that all religious dissent movements address the issue of myth. In the past, the schismatics viewed the myth with question, the heretics attempted to demythify the myth, and the misfits simply rejected the myth. Today, the new religions--including the Unification Church--bring the discourse of religious dissent full circle by remythifying the myth. They attempt to unite the sacred and the secular, science and technology, so that they might function together to bring mankind to perfection.

A RHETORICAL ANALYSIS OF THE 1876 BULGARIAN ATROCITIES AGITATION IN ENGLAND: A STUDY OF VICTORIAN ARGUMENT

Order No. 8029237

LONG, KAYLENE ANN GEBERT, PH.D. *Indiana University*, 1980. 235pp.

Through a rhetorical analysis of argument, this study sought to clarify Victorian attitudes toward the relationship of people to their government and toward the role of Great Britain in the Eastern crisis of 1876. The study is conceived as an initial investigation of the rhetoric of imperialism.

The Balkan agitation was chosen as the focus of study because it was a topic of concern to a majority of Victorians, was discussed in and out of Parliament, occurred before the imperial scramble of the late nineteenth century, and raised questions about the interrelationships of public opinion, governmental policy, and Britain's world role. The agitation was rooted in the moral consciousness of the British middle class and manifested itself in large numbers of public meetings. It culminated in the London Eastern Question Conference in December, 1876, but concern about the role of public opinion, fears of demagoguery, and a desire to keep foreign policy discussion a perogative of Parliament helped keep the concerns of the agitation from becoming a vital threat to the Disraeli Government.

Primary sources were the speeches and newspapers of the time. The analysis of these materials dealt with the nature and structure of arguments, supporting material, primary appeals, and stylistic characteristics. Parliamentary and out-of-doors speeches by William Gladstone, Benjamin Disraeli, Sir Stafford Northcote, Sir William Forster, Canon H. P. Liddon, and other Liberal, Conservative, and religious leaders were analyzed.

Arguments surrounding the agitation laid the groundwork for future argument over the imperialism issue. All speakers saw Britain's influence as extending throughout the world and supported Britain's right to intervene in Turkish affairs. The pro-agitation forces argued that forcing the Turks to provide good government for its subjects was necessary to fulfill Britain's obligations as a Christian nation as well as Britain's own moral responsibilities. Relying on anti-war sentiment, those opposed to the agitation argued that in this case, a policy of non-intervention best served British interests, including those of empire.

All agreed that the British had a responsibility to secure good government for the Turkish subjects, but the means remained a point of contention. The humanitarian argument lost when it came into conflict with the Victorian emphasis on practicality. Indeed, neither side consistently advocated unilateral active intervention of Turkish soil solely on the basis of the Bulgarian massacres.

The principle of public expression, guided by responsible leadership, was acceptable to all; the question of who was a responsible leader and the degree of control over the movement was a point of controversy. Many speakers held that public movements, because of their emotional base and lack of information, possessed a potential for misguided and irresponsible actions. Some agitation supporters, including Gladstone, were reluctant to use public opinion to effect change.

ENVIRONMENTAL IMPACT STATEMENTS AND RHETORICAL GENRES: AN APPLICATION OF RHETORICAL THEORY TO TECHNICAL COMMUNICATION

Order No. 8020410

MILLER, CAROLYN RAE, PH.D. *Rensselaer Polytechnic Institute*, 1980. 262pp. Supervisor: S. Michael Halloran

Definitions usually make rhetorical genre a formal or stylistic entity, but if rhetoric is defined as the relationship between intention and effect if symbolic action, rhetoric must be pragmatic, and so must genre. The theory of meaning-as-use suggests that genre can be understood as a large-scale rhetorical action, a kind of cultural artifact that develops with changing cultural patterns. Genre occupies a high position on a hierarchy of meaning-contexts, in which upper levels successively provide metainformation to each substantive level below. At any level in the hierarchy, substance and form combine; the combination acquires pragmatic force when interpretable against a context. The existence of a genre can be determined by examining the substance, form, and context of a class of rhetorical acts. The goal is to determine whether the class exhibits a coherence that would create a culturally rational generic meaning.

Environmental Impact Statements are a class of discourses that make a useful test case for this understanding of genre. These documents, mandated by the National Environmental Policy Act of 1969, are prepared by federal agencies to assess the environmental effect of proposed federal actions. Impact statements have altered governmental decision-making processes and given explicit room in public policy making to a new set of values. However, as a class, these documents have been subjected to much criticism. The main problems have been their length, level of detail, and lack of impartiality.

This study takes as its subject all Environmental Impact Statements, nearly 10,000 of them, but makes no detailed textual analysis. Characteristics of the class are determined from legal and administrative constraints and legal and scientific commentary. The class should not constitute a genre if its members show no significant formal similarities, no recurrent rhetorical situation, or no determinable pragmatic force. Impact statements have considerable similarities of form and substance, mandated by law and by administrative regulations. The situation which requires an impact statement does recur; the relevant situational features are established by law and court decision.

To determine pragmatic force, selected aspects of the substance, form, and context of impact statements are examined in this study. Environmental science, legal terms, and scientific and legal judgments are constituents of the substance; objectivity, quantification, and decision making are constituents of form; and administrative bureaucracy, the environmental movement, and courts of law are aspects of the context. Analysis of these suggests that Environmental Impact Statements are not a rhetorical genre. They have no coherent pragmatic force, for two reasons: (1) the cultural forms in which they are embedded provide conflicting interpretive contexts, and (2) there is no satisfactory fusion of substance and form that can serve as substance to a higher level of the meaning hierarchy. Consequently, the class does not have the internal coherence that would permit successful interpretation as a meaningful rhetorical action. This analysis suggests that there are theory-based rhetorical reasons for the widely noted failures of Environmental Impact Statements as public documents.

ARISTOTELIAN BASES FOR THE RHETORICAL CONCEPT OF *PATHOS* AS MATERIALS OF EXPERIENCE WITHIN THE *PISTEIS* AS WELL AS ARGUMENTS TO AFFECT THE EMOTIONS

Order No. 8021215

RICHMOND, ELIZABETH BOARDMAN, PH.D. *Kent State University*, 1980. 252pp. Director: Hugh P. Munro

Rhetorical *pathos* has been described most commonly as "emotional appeal." In concurrance with Aristotle's disdain for the use of such appeals to sway the judges, rhetoricians have largely ignored the study of *pathos*, preferring to concentrate on *ethos* and *logos*, even though *pathos* is given equal treatment as a part of the *pisteis*, the rhetorical proofs, in *Rhetoric* I. 2. The present study is meant to challenge this currently limited view of *pathos* and to suggest that in actuality it has received immense attention but in the guise of studies of attitude change.

In order to establish, first, that there is no uniformity of view relative to the *pisteis* and to *pathos*, a study of thirty of the approximately forty established college introductory speech texts is presented. The data show a diversity of treatment ranging from no attention to the rhetorical proofs to variations in almost any way one might wish to examine the proofs, but concluding with the discovery that a very few texts *are* presenting *pathos* as concerned with materials of experience of attitudes that must be considered in the development of arguments.

The major thrust of the study is to discover how Aristotle used the word *pathos* and related forms in three major works not concerned with rhetoric, the *Metaphysics*, *De Anima*, and the *Nicomachean Ethics*. The relation of *pathos* to its root word *pathein* ties it to the idea of experiences suffered, of being affected or acted upon. *Pathos* is a qualitative alteration in a substance that has been affected by something else. The *pathē* of *Rhetoric* II can then be seen as the feelings or emotions that arise based on past happenings that have been experienced. Such happenings provide cause for the development of attitudes and thus it is necessary to provide reasons based on experiences that may serve to change those attitudes.

The study presents verification from other research that the *pisteis* in the *Rhetoric* are divided into matter and form, in keeping with Aristotle's concern for the causes and kinds of change. Within *pisteis* as matter *ēthos*, *pathos*, and *logos* coalesce to become *pisteis* in the two forms of enthymeme and example. The speaker forms his arguments as proximate ends that may reach an audience for the final end of change of information, attitude, or action.

The *pathos* of *Rhetoric* I. 2 is thus a motivational substratum within the form of the argument so that the needs and concerns of the audience will be addressed. The *pathē* of *Rhetoric* II are emotions presented in a three part analysis so that the speaker may understand how to engage the cognitions of the hearers through reasoned discourse, and the audience will "suffer" their emotions to be aroused or allayed, in keeping with the needs of the case. *Pathos* thus remains under the control of *logos*, the rational principle.

Aristotle, by taking account of the inevitability of feelings and experiences within the audience, provides for their use on both material and formal levels in order to include them in his philosophical rhetoric. Further, the study suggests that Aristotle's denigration of blatant emotional appeals that lie "outside the case" in *Rhetoric* I. 1 is not inconsistent with his other views of *pathos*. While he admits in book III that such ploys may sometimes need to be used because of the condition of the audience, such means are not really a part of true artistic invention. They are thus relatively inartistic.

Implications of the study are projected for speech practice, rhetorical criticism, and speech pedagogy based on a relationship to Aristotle's causes of change.

THE IMAGE HEURISTIC IN RHETORICAL THEORY

Order No. 8011511

SMITH, DOUGLAS BRADLEY, PH.D. *Rensselaer Polytechnic Institute*, 1979. 214pp. Supervisor: S. Michael Halloran

Rhetors and teachers of writing should be aware of the technique and theory of the *image heuristic*, so that rhetors might use the heuristic and teachers might teach it with skill and with knowledge of its philosophical implications.

Rhetoric has four aspects: intention, technique, theory, and philosophy. *Theory* in rhetoric is exposition which links technique to philosophy. The technique of the image heuristic may be linked theoretically with the *epistemic* philosophy of rhetoric.

Epistemic philosophy holds that rhetoric is the process through which societies (and the individuals in them) form their knowledge, their ideas of reality. It is a philosophy which is relativist and pluralist, and which values individual commitment to and responsibility for social creation of reality, and the openness which insures that the process is collaborative, not idiosyncratic.

Heuristic techniques are techniques of intention; they are procedures which suggest strategies for response to a rhetorical situation. They are *cognitive*, not simply behavioral, techniques, inasmuch as proper use of them depends as much on understanding theory as it does on following prescribed operations. Aristotle's techniques of invention and Kenneth Burke's Pentad are examples.

The image heuristic was adapted from work by Kenneth Boulding and by Young, Becker, and Pike. It suggests rhetorical strategies by likening socially-constructed reality, the *image*, to a *system* and by leading rhetors to model responses to rhetorical situations on system processes: *steady-state; growth; revolution*. It is linked to epistemic philosophy by its focus on reality as socially constructed, by providing ways for a rhetor to exercise commitment and responsibility, and by relying on collaboration between the rhetor and his community as an intrinsic part of its method.

ON DETERMINING PREFERENCE AMONG THEORIES OF RHETORIC

Order No. 8014515

WEISS, STEVEN MICHAEL, PH.D. *Temple University*, 1979. 147pp.

This study attempts to answer one question: How, if at all, can rhetorical theories be said to grow, to progress, to add to our knowledge of rhetoric?

In attempting to answer this question, the study adopts the view of Sir Karl Popper. Popper's suggestion that growth in theoretical knowledge is brought about by the process of error-elimination is first examined as it relates to *scientific knowledge*. The example of science is addressed as it illustrates a mistaken notion about knowledge, whether scientific or otherwise. This notion is typified by "the inductive method," a method which, according to Popper, is fallacious in its presuppositions, as well as dogmatic and arbitrary in its requirements of what is granted consideration as true.

Error-elimination is suggested as an alternative view of knowledge, placed in opposition to one that sought to label those propositions outside science, logic, and mathematics as meaningless. That view (logical positivism) is reviewed in order to reveal its inherent difficulties. Additionally, error-elimination is analyzed as typifying science's propensity to enhance growth in our theoretical knowledge. In that science's reliance on error-elimination sets it apart from other modes of inquiry, it becomes incumbent upon the rhetorical theorist to understand the possibility of growth in knowledge as intrinsically tied to the degree of error-elimination that takes place in any discipline. Thus, science's ability to learn from its mistakes is argued to be a matter of historical fact, and not an assertion about its unique epistemological status.

Error-elimination is suggested as appropriate to any inquiry involved in a search for truth. To the extent that any discipline seeks after the removal of the errors embodied in its theoretical propositions, so does it facilitate growth in knowledge. Having thus established what it would mean to say that theoretical propositions embody the potential for growth in our knowledge, the study moves to a propositional analysis of two theories of rhetoric.

Kenneth Burke's *A Rhetoric of Motives* is examined as it reveals elements of irrefutability--elements which tend to impede, rather than enchance, growth in our theoretical knowledge about rhetoric. Those elements of Burke's theory examined are not meant to represent his thinking *in toto*; they are presented as examples of how certain theoretical propositions exclude the possibility of being refuted, of having their errors removed.

Conversely, the study moves on to an examination of Chain Perelman's *The New Rhetoric*, therein finding examples of theoretical propositions that can be said to enhance the possibility of growth in our theoretical knowledge about rhetoric. The study removes the error embodied in Perelman's theory of the "universal audience," thereby demonstrating its inherent potential to contribute to the critical process of error-elimination, as that process is evidenced in rhetorical theory.

Finally, and to further demonstrate the possibility of growth in our knowledge of rhetoric, Perelman's "refuted" theory is granted a replacement. This "replacment theory" is presented to corroborate the notion that theories of rhetoric *can* progress, and by dint of conjectures and refutations. The replacement theory also provides a scheme into which Burke's and Perelman's views of rhetoric may be said to "fit," where they may be viewed as particular orientations to the philosophy, theory, and art of rhetoric.

GENERAL SYSTEMS THEORY AND RHETORIC: TOWARD A NEW WORLD VIEW FOR TEACHERS OF WRITTEN COMPOSITION IN SECONDARY SCHOOLS AND COLLEGES

Order No. 8019871

WEST, DONDA CLAIRANN WILLIAMS, ED.D. *Auburn University*, 1980. 171pp. Director: Alvin Douglas Alley

In 1979, after the development of many theories and methods in the teaching of written composition, the problems students have with writing clear and meaningful prose are still overwhelming. One reason for this unfortunate circumstance may stem from the fact that at present there is no consciously articulated world view shared by teachers of written composition which might serve as a framework for teaching. In this work, General Systems Theory, introduced in the field of science about one half century ago, is discussed as the most integrated theory or investigated for possible world view and implications in the teaching of written composition. Selected research studies, theories, and strategies in written composition are presented and examined relative to general systems theory some of which are included in a systems approach to the teaching of writing suggested for teachers and students in secondary schools and colleges.

RICOEUR'S CONCEPTION OF LANGUAGE AND ITS IMPLICATIONS FOR FOUNDATIONAL THEOLOGY: AN ANALYTIC STUDY OF HIS WORKS ON LANGUAGE FROM 1959 TO 1975*

Order No. 8016806

ZAIDAN, CAMILLE Z., S.T. D. *The Catholic University of America*, 1980. 284pp.

The contemporary theologian cannot remain a bystander vis-à-vis a crisis in our language and a rapidly growing importance of linguistic studies. The theologian of the "Word" must be fully aware of the working dynamics of the human word.

Ricoeur's works express this imperative in the strongest fashion. Thus, the goal of this study has been to learn from Ricoeur the technique of becoming philosopher and linguist; and by so doing to discover the (at least Ricoeurian) implications of such an imperative for theology.

The first part has been conceived as an analytic and constructive presentation of certain key moments in Ricoeur's conception of language. After a brief analysis of Ricoeur's basic philosophical option (a will to listen to, and to be instructed by, symbolic language), 'symbol', 'metaphor', 'text', and 'hermeneutical circle' have been chosen as titles of the four subsequent chapters. The conclusion of this first part was that Ricoeur's philosophy has adopted a mode of thought which is a constant search for a fuller and a more complete expression of being. This search is constant and permanent because it can never "leave discourse behind."

The second part was ordered in two sections: (1) a presentation of Ricoeur's works dealing directly with religious and theological language, (2) an investigation of Ricoeur's conception of language in relation to three major theological areas: the relationship between philosophy and theology, the notion of dogma, and God-Talk.

This study finds that the relationship between symbol and reflection is of prime importance in Ricoeur's philosophy. While symbol represents stability, reflection represents movement and change. Symbol is expression of "Power"; symbol has "roots in life"; symbol has "roots in Logos". Reflection, on the contrary, is the constant movement of interpretation; it is a "first naiveté" which is *aufgehoben* by a "second", "third", "fourth", "n*th*" naiveté.

Within this complex relationship, theology holds a paradoxical status. Theology does not belong simply to the domain of a symbolic language; its reflective dimension distanciates it from purely religious symbolic language. It does not belong simply to the domain of reflective language; its symbolic function differentiates it from philosophy. Yet, in Ricoeur's thought, theology is so close to philosophy of religion.

Thus, Ricoeur's conception of language can be a guiding light as well as a temptation. It can be a source of inspiration when it contributes to the clarification of the distinction between symbol and reflection and when it stresses the autonomy of religious symbolic language. It can be a temptation when the autonomy of theological language threatens disappearance.

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*Studies in Sacred Theology, Second Series, No. 281

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